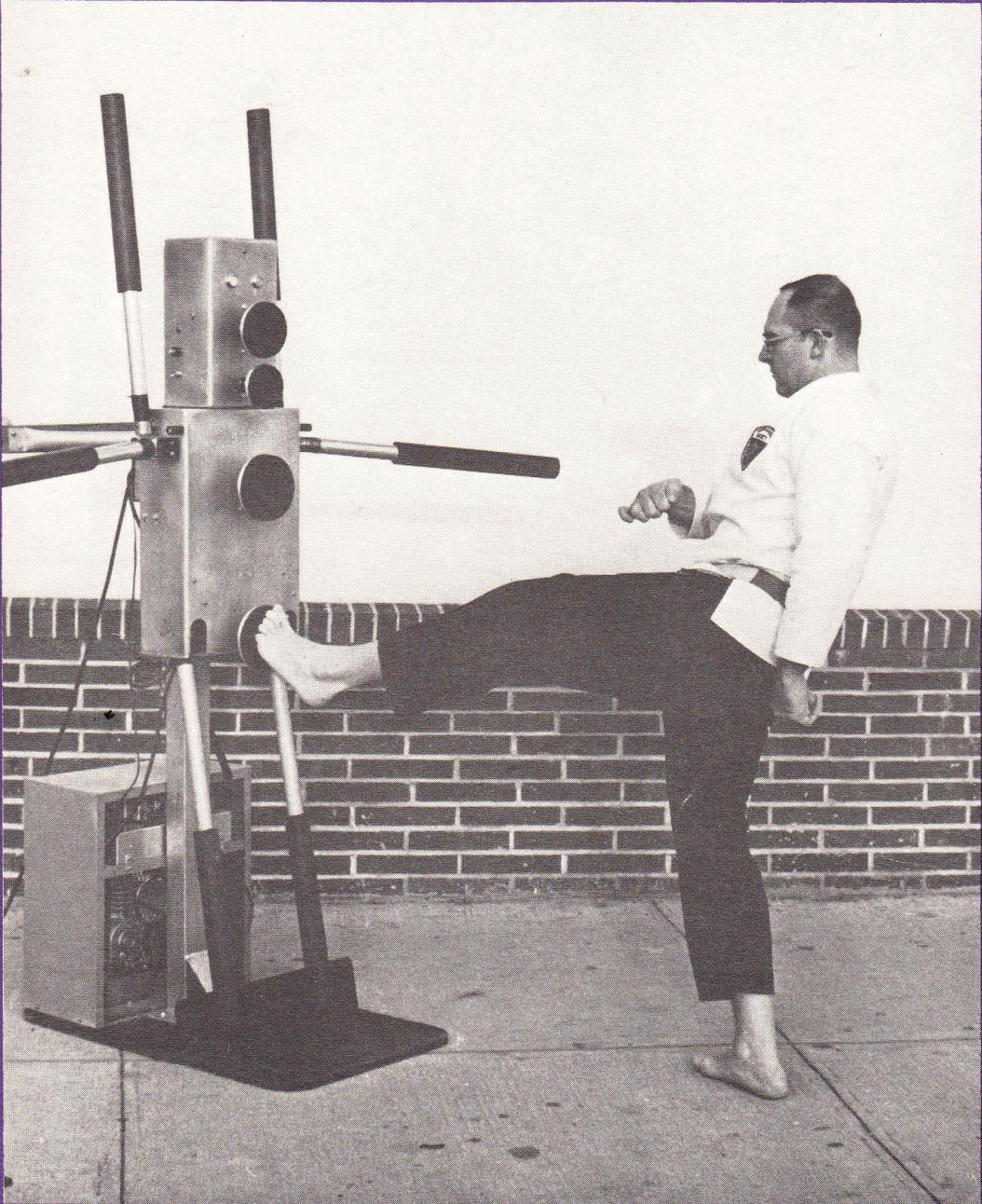


KARATE

& Oriental Arts

MARCH/APRIL 1975



No. 53

KUNG FU

35p

Publications



PRAYING
MANTIS
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FU



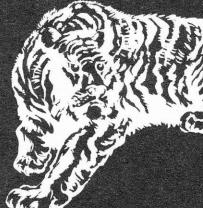
H. B. UN

螳螂拳

沈若英

PAK MEI
KUNG FU

WHITE EYEBROW



H. B. UN

白眉

九步推

沈若英

BASIC KARATE KATAS

(VOLUME 1)

PINAN 1 - 2 - 3 - 4 - 5



by J. SMITH (3rd DAN)

NUNCHAKU TRAINING MANUAL



by I. S. MacLAREN & G.D. THOMPSON

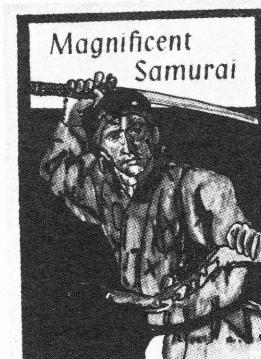
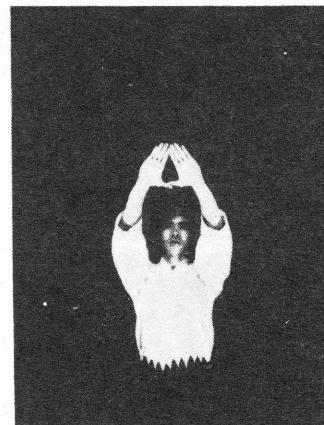
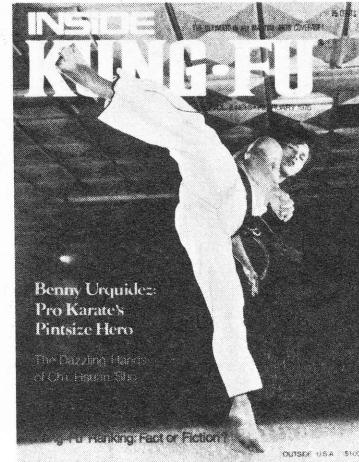
Magnificent Samurai £1.00

Basic Karate Katas - Pinan 1 to 5
£2.25 plus 17p postage.

Nunchaku Training Manual £3.75 plus
22p. postage.

Kankudai Kata £1.00

Praying Mantis Kung Fu £2.35
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Pak Mei Kung Fu £3.00 plus 13p. post.
Inside Kung Fu magazine 52p. every
===== month.





United Kingdom Karate-Do Federation



A member of the British Karate Control Commission

The expanding United Kingdom Karate-do Federation was started on 1 January 1968 and today has many affiliated clubs with a large student membership in the United Kingdom. It is the only authentic Wado-Ryu organisation in the Country which is recognised by the British Karate Control Commission.

UKKF members practice the Wado-Ryu (Way of Peace) style of Karate founded and developed by Hironori Ohtsuka who studied under Karate Master Gichin Funakoshi.

Mr. Tatsuo Suzuki, 7th Dan, who is the Chief Instructor of the UKKF, lives in London, but travels throughout Europe, instructing and examining students. He is the Chief Instructor of Wado-Ryu in Europe.

The aims and ideals of the Federation include the fostering and development of Wado-Ryu Karate on traditional lines and on a National Basis; the use of high-grade Wado-Ryu instructors from Japan; the promotion of area championships and National championships; the Development and training of a strong Karate team to represent Britain and England in International Wado-Ryu championships.

Japanese Instructors	The recognised UKKF Japanese Karate instructors in Britain are:-
	Tatsuo Suzuki 7th Dan
	K. Sakagami 5th Dan
	T. Maeda 5th Dan
	K. Kobayashi 4th Dan
	N. Kitamura 4th Dan
	T. Kubo 3rd Dan

UKKF Executive Committee	The UKKF Executive Committee has the following elected officers amongst its members:
	Chairman: Major John K. Green Ret'd
	General Secretary: Walter Seaton 3rd Dan
	Treasurer: David Patten

Enquiries about membership of clubs or of the Federation may be directed to:
The Chairman, UKKF, 10 Brackley, Weybridge, Surrey.
or The General Secretary, UKKF, 13 Thompson Street, Guisborough,
Cleveland.

KARATE

& Oriental Arts

BULLSHIT is what some readers seem to want, to judge by some of the letters we have received from some readers of koa magazine. Kicks from men flying through the air on trampolines, bullies being beaten up by the score by the second incarnation of Bruce Lee, how to become an expert in martial arts in as much time as it takes to read a book, how to master Zen in 15 minutes, how to smash through fifteen house bricks with your nose. You name it, koa magazine have been asked for it and... criticised for not giving it. On the other hand, we have been told off for daring to print a few breaking techniques of an authentic kind by learned and of course "expert" readers who say that "Karate is not just breaking", as if we ever said it was. Then there is the reader who writes in because we have put in "too much Kung Fu", "not enough Kung Fu", "too much of Aikido", "not enough weapons", "not enough about Bruce Lee", "too much about Bruce Lee", "no Judo", "not enough tournaments", "too many tournaments", "not enough news or too much news", and so on and on. Then the reader who idolises his own teacher Joe Bloggs who is the 'greatest' and why isn't his picture on the front cover along with Mas. Oyama where he undoubtedly belongs. Well, to all those people we apologise. In the high street you can find as much rubbish as you want; it is rubbish because no authentic or very few authentic teachers will appear alongside a pile of rubbish. They have too much respect for their art. Koa magazine tries to bring authentic martial arts, authentic kung fu, authentic karate and aikido, from people whom it trusts or respects for one reason or another. We try to also bring the occasional light article or series of pics which we feel are of interest. Unless something very unusual happens koa magazine will go on in this way. Keep training...

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Copyright 1975.

SOUND



OFF

Sound off!!! Yes, your page. Write and let us know your ideas and news on Karate, Aikido, Kendo, Judo, Taekwon-do, Kung Fu, Tai Chi Chuan, or any of the Martial Arts which you take part in.

This is your chance to have a voice in affairs, let other Budoka know what you think and feel. Write now, for this is the magazine that has no sides, no bias, no little clique whose style we slavishly praise to the exclusion of others. Sound off now...

Sir,

I was reading the article on a Mr. Rhee Ki Ha in the Sept/Oct 1974 issue of KOA. I find it hard to believe the part which said, "Mr. Rhee showed a 'double storey jump kick' to break pine wood; one man astraddle another's shoulders who in turn stood on a platform of chairs, the wood held at arm's length." Total height from the ground is about 13 to 14 feet. So what Mr. Rhee is supposed to have done is leap into the air 14 feet to break pine wood. Why don't you have a photograph to prove it? Will you reply and say whether it can be done or not and furthermore if it can be done can you let me know where it can be seen?

Paul Zaczek, London, N.15.

(Height of normal chair seat: 1 foot 6 ins.
Shoulder height of medium
man standing on the chair : 4 feet 9 ins.
Buttocks to shoulder height
of man on other's
shoulders:..... 2 feet
TOTAL approx. height of
chair and two men:..... 8 feet 3ins.
We do not have at KOA the photograph you
require Mr. Zaczek and our measure-
ments given above are only approximate.

But if you stop to consider for a moment, Mr. Rhee, or anyone else who had given half a lifetime to martial arts, particularly to an art like Tae-kwon-do which emphasises kicks and airborne kicks of many kinds, you would not find it strange. He does not have to lift his entire body up to 8, 9 or 10 feet, just his leg, or his foot rather, which can be extended, with a lot of training, above his head. Mr. M. Shiomitsu in 1966/67 used to demonstrate a standing kick and break wood held nearly seven feet up in the air - this was without a jump. And he made it look easy. As to where you can see it, we can't advise on that as top rank Karate or Tae-kwon-do teachers don't demonstrate such techniques just to satisfy curiosity. Keep your eyes open for tournaments...)

STOP PRESS: SCHOLARSHIPS TO
JAPAN: FOR HIGHER EDUCATION
SCHOLARSHIPS TO JAPAN WRITE
TO: THE BRITISH COUNCIL,
10, SPRING GARDENS,
LONDON, SW1A 2BN
Closing date 1st June 1975 for 1976.

Sir,

There have been many things said and written recently regarding Sensei Nagaboshi (T.Dukes). Having just become a member of his organisation may I give you my opinion of him and the said organisation. I have for three years now been studying the martial arts - various styles - but have always found that politics and money play a big part with most senseis, so what a welcome change it was when I became a member of the Mushindo Karate-do Assoc. I found it very well organised and each month without fail every dojo receives the Assoc. Newsletter with news, lectures, and so forth. Regarding sensei Nagaboshi I found him sincere, friendly, and never too busy to help or advise. I wish other senseis would put as much into Karate as Nagaboshi and take as little out. I would like to add that his 'system' is acceptable to the vast majority of his students and would be to many more if they only took the trouble to find out more about it. I have found the M.K.A. to be one big happy family, its teachings based on the oriental way of life. I do not think in the world of today that is such a bad thing.

L. Collett, Kongorai Dojo, Skipton.

+

I write in response to your article in "Minute News" in issue 52 of KOA on the M.K.A. head Nagaboshi Tomio... It appears to me that without saying anything overtly you imply doubts about the integrity, knowledge and ability of the head of M.K.A. and of the nature of his organisation. What disappoints me is that in the present state of 'splits' and 'differences' in the world of British Karate it is sad to see an authoritative magazine such as your own taking part in

Facts not fiction. Cast your minds back two years. Who was Bruce Lee? No one... My apologies to Bruce Lee fans but it is the truth. Now he's a magazine super hero, the legend who is going to line the publisher's pocket. But alas the stories have been printed before so what can we do? Put more simple spice into it. Fresh pictures, guides, free gifts, large posters. Joking apart, this is what editors say to themselves.

rumour and inference. For me its works against Karate's teachings of personal growth and integrity and sharing which attracts me as a psychiatric social worker to Karate-do. For me then your article was irresponsible and disappointing.

David Wilmot, London, W.10.

Sir,

I was not at all surprised to read the letter sent in by Cpl. Les Martin in issue no. 52. I went to the same club in Bootle to learn Kung Fu and found the 3rd Dan instructor bad in manners and very arrogant. I paid and joined nevertheless but after a couple of weeks was amazed to find I was being taught a mixture of Jujitsu and Aikido and Karate, and came to the conclusion that it was being taught from books. I approached the 3rd Dan with this and was told to leave the club and never to come back. I have since found a Kung Fu school founded ten years ago by Sifu Garner, with no joining fee and for 30p. I get two nights of instruction and training. The Sifu is not interested in making money out of Kung Fu... the name of the school in Liverpool is the Chi-Yun school. A list of penetrating questions is put to each new candidate.

G. Perry, Bootle, Lancs.

Sir.

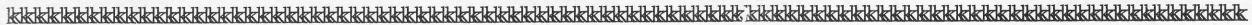
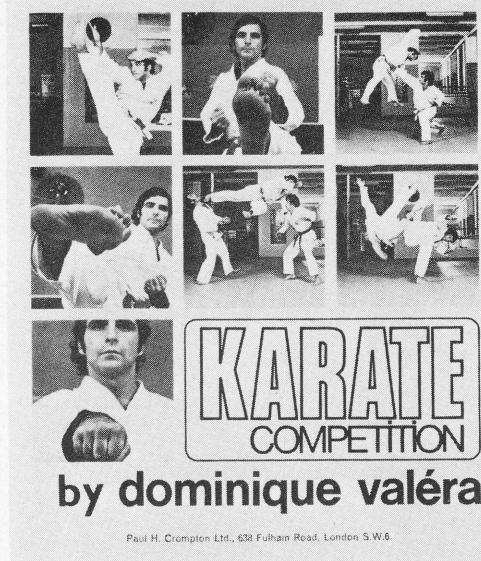
...I have read the life of Bruce Lee perhaps a dozen times; all of which add up to nothing like the true facts as I believe them to be. 90% of news writers will toy around with this life story as long as the public buy them. Wake up people, KOA will tell you what you want to know.

K. J. Holloway, Oxon.

(KOA sympathise with Mr. Holloway's point of view, and will keep an eye on the development of Kung Fu's national and commercial organisation).

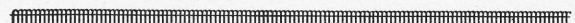
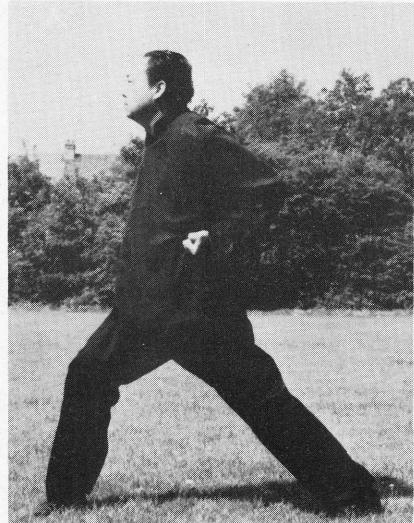
COMPETITION KARATE by Dominique Valera, now available in English. Fist techniques, foot techniques, hand techniques are included. In 150 photographs with text Valera presents the essence of his wide experience of 571 official contests, quite apart from training bouts, internal club contests, etc. 44 pages, wire stitched soft cover. Price post paid: £1.00 plus 10p.

=====



"PRAYING MANTIS KUNG FU" and "PAK MEI KUNG FU" both by Mr. H.B. Un are available from Paul H. Crompton Ltd. This is the first time that these two styles of Kung Fu have been presented in the English language to a western readership. If you are looking for authentic forms and facts, and are willing to study and apply yourself to the texts you will find them both instructive and rewarding.

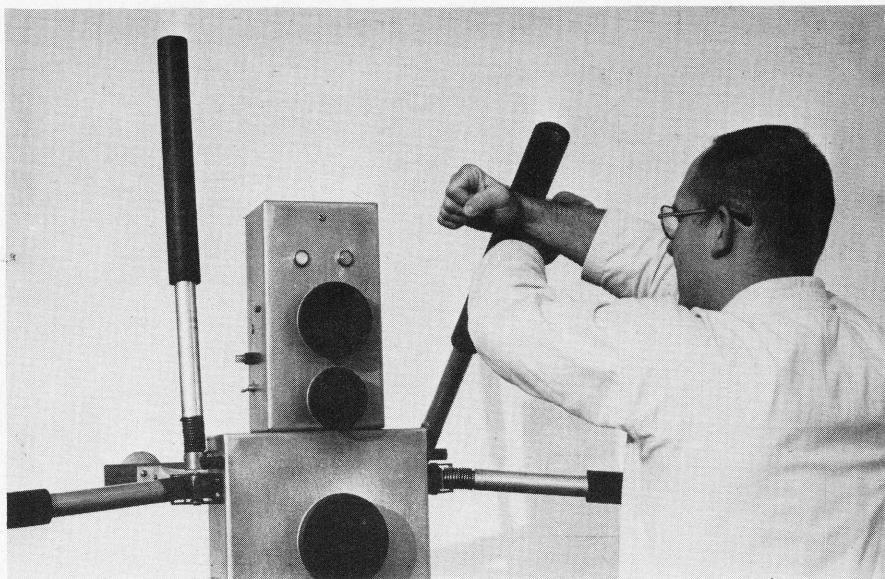
(See booklist and order form p.46. Use a sheet of paper if you don't want to cut your KOA MAG.)



MAD CHARLES

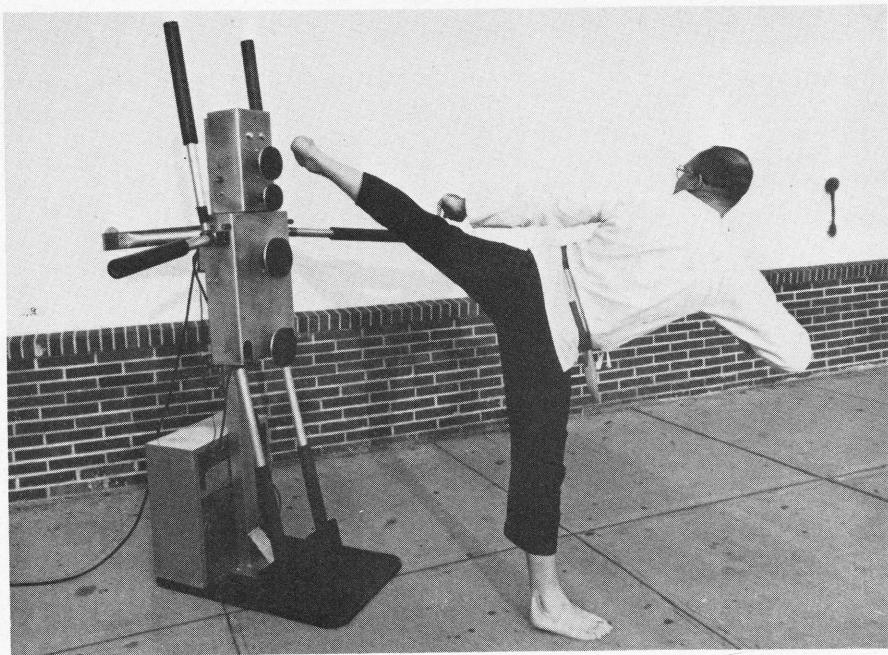


IF you are looking for the perfect karate partner, maybe "Mad Charles" is the answer. He never complains, he doesn't get bruised, sore or angry, and best of all he keeps coming back for more.

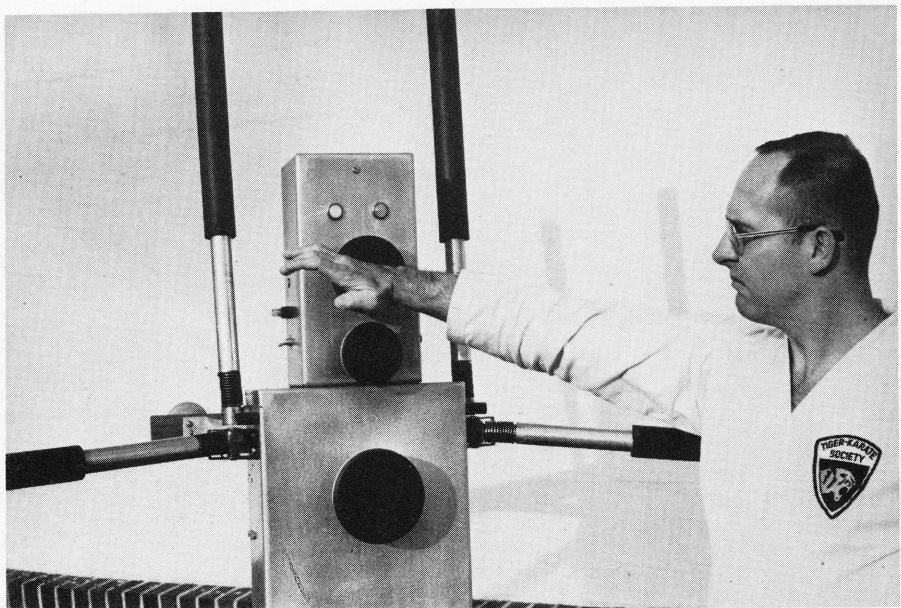


He's a mechanical robot invented especially for karate practice. The brainchild of Eugene G. Viscione, a Manville, New Jersey, U.S.A. audiovideo engineer, "Mad Charles" has one pair of movable legs and two pairs of arms, all under related electronic control.





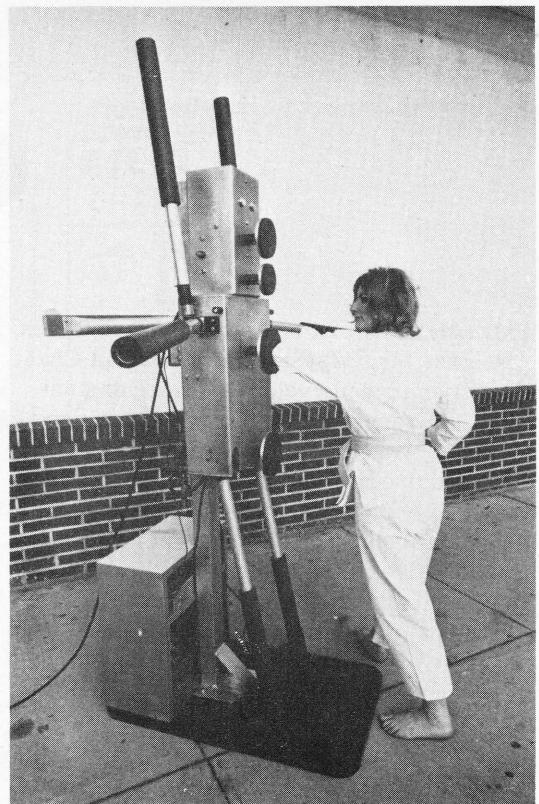
One pair of arms swings horizontally, and the other pair move down and up in a chopping motion; the legs kick upwards to knee level. Six control variations permit a range of speed and force in the movement of the robot limbs. The robot can also be programmed for random functioning, whereby the human karate player doesn't know what

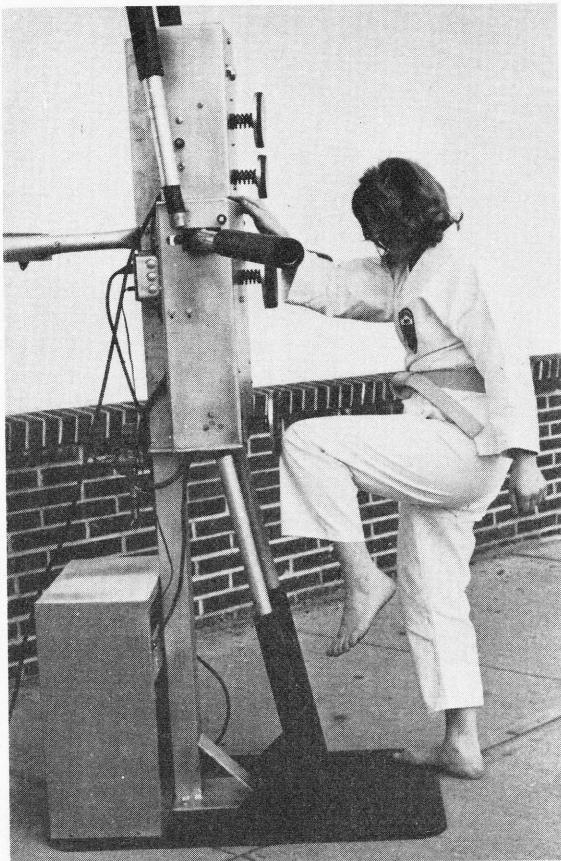




is coming next: arm or leg, left or right or above. With its vertical arms raised the robot is eight feet tall, making it visually a formidable adversary. It has box-shaped torso and head and its aluminium tubing arms and legs are covered in sponge rubber to simulate the human body and protect its non-metallic opponents.

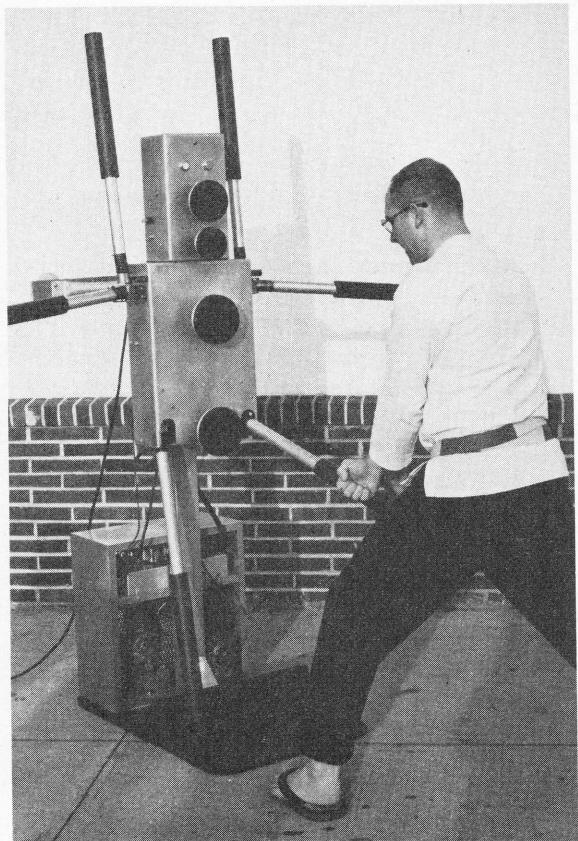
Padded disks on the robot body correspond to key body areas such as nose, throat, solar plexus and groin. These are also electronically constructed to effectively measure the accuracy and strength of a blow against them. A 'true' blow makes Mad Charles blink both eyes. The sensitivity of the circular disks can be varied depending upon the strength of the human practitioner.





Already holder of some fifty United States patents, Mr. Viscione invented Mad Chas. to fill an obvious void - a karate partner available any time and anywhere. A vending machine version is currently being designed, and production planned of models for studio, gymnasium and household use. In actual combat during a training session Mad Charles resembles a man from outer space doing battle with an earthling, and he keeps on coming in true Scifi fashion in spite of blocks and blows.

Richard Mofka, 8th Dan of the Tiger Karate Society found Mad Charles a useful adversary for practice but lacking in one essential INTELLIGENCE.



KARATE!

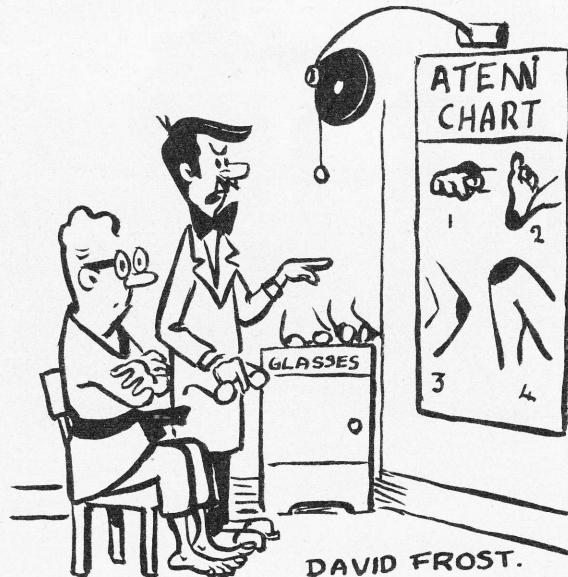
LEARN THIS FASCINATING SPORT & ART
UNDER THE EXPERT TUITION
OF
CHARLES MACK
AT THE

LONDON KARATE CLUB

(Right in the centre of London, a few minutes
from Holborn Underground Station).

For information phone: 352-7716.

Charles Mack is Karate 3rd Degree Black Belt,
Judo 5th Degree Black Belt, Aikido 1st Degree
Black Belt.



"READ DOWN THE CHART AS FAR AS YOU CAN!"

MINUTE NEWS



BRITISH KUNG FU UNION held a course recently at Pontins holiday camp consisting of three sessions per day. Chief instructor was Mr. D. Connor and Mr. Wells, recently returned from Taiwan, ably assisted by senior students from the Manchester club. A variety of styles were taught, including Tai Chi Chuan. More courses are planned for



Easter and Whitsun. Mr. Connor is hoping to visit the Far East again soon.

NORTHERN BUDO RENMEI

The recently formed Northern Budo Renmei which is the Northern Branch of Budo of Great Britain held their area championships at the Ju-Jutsukan in Leeds in December. Judo, Karate Kata and Karate Kumite events were staged, plus atemi-jutsu and weapon attack demonstrations. The Sheishinkai Kendo Club Leeds gave a demonstration and a Jujitsu display followed by the Red Triangle Club in Liverpool.

Clubs from Leigh, Liverpool, Wakefield, and Northwich took part and medals were presented by R.H.Bleakman, General Secretary of Budo Great Britain, based in Birmingham. The Northern Budo Renmei was formed to bring closer contact between northern clubs, both for competition and for social purposes. The main idea is to promote the martial arts in northern England.

COURSES

Courses have been held recently in karate, judo and atemi-jutsu at different dojos of the N.B.R. and two junior judo competitions. Clubs within the N.B.R. may still maintain their affiliations with their own associations without interference in any way. So far they have been successful in their ventures and hope to continue and apply for membership of the B.K.C.C.

RESULTS:

Karate Kata: M. Megson, Leeds
H. Sian, Leeds
P. Freemantle, Leeds

Kumite: K. Sian, Leeds
Junior. J. Claxton, Leeds
K. Tugwell, Leeds

JUDO: D. Holman, Leigh
D. Wood, Wakefield
E. Scott, Leigh
G. Prescott, Leigh

Kumite:
Senior. T. Humber, Leigh
J. Donachie, Leeds
M. Hough, Mid-Cheshire

Leeds, Liverpool and Wakefield took seven gold, seven silver and seven bronze medals each respectively in the atemi-jutsu event, and the Silver Cup award went to P. Freemantle of the Ju-Jutsukan Leeds. Two bronze awards went to the Mid-Cheshire Budo Club.

PRESS COVERAGE

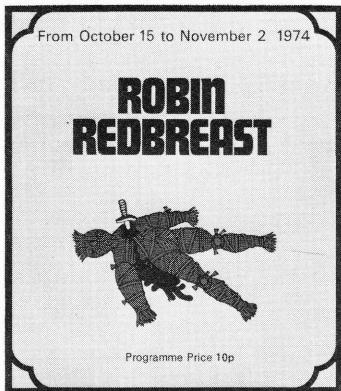
The N.B.R. gets good press coverage when its events take place, and they also do "record" feats to raise cash for charity, such as pushing wheelchairs from one town to another. The Leeds Prison Officers Judo Club is also represented and helps to organise and fill the bill on these occasions.

ATEMI JUTSU

In the N.R.B. handout on atemi jutsu it is described as a "comprehensive self defence system, an eclectic system from the most practical techniques of judo, aikido and karate. Atemi means 'striking the vital points' and is one of the most deadly of the fighting arts...it is vital that you appreciate just how powerful a weapon atemi can be... only resort to these blows when you are in really serious trouble...in a minor brawl you may be ill advised to utilise these methods in view of the drastic results possible...when practising you should merely indicate the vital points on your opponent's body and make no attempt to strike your opponent...take your instruction from the sensei and listen to what he says, do not deviate and try to go one step further."

KARATE AT THE THEATRE

KOA editor Paul Crompton was asked to advise on a new play performed at the Yvonne Arnaud theatre in Guildford in the autumn. Actor Keith Drinkel had to appear in a jock-strap doing Karate kata in a forest, where he is seen by a frustrated divorcee played by Isabel Dean. This display of manhood kindles her smouldering fires anew and she sets off after him, becoming involved in a weird pre-Christian sacrificial ritual as the play progresses to its bloody conclusion. Tutoring Drinkel up to a satisfactory level was no cake-walk, and the director chewed the Kata sequence up so much that any



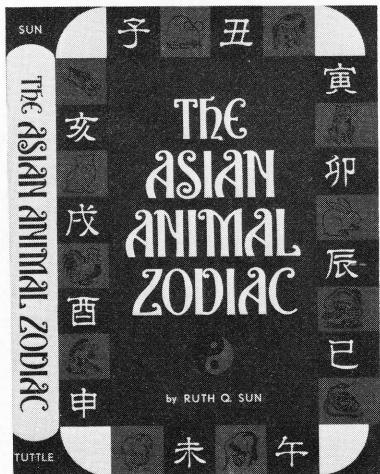
Karateka in the audience would have had to fight hard not to smile. Anyway it was a plug for Karate and maybe it will get a more careful treatment next time. The play was memorable.

U.K.K.F.

At its November 1974 Executive Committee Meeting the U.K.F

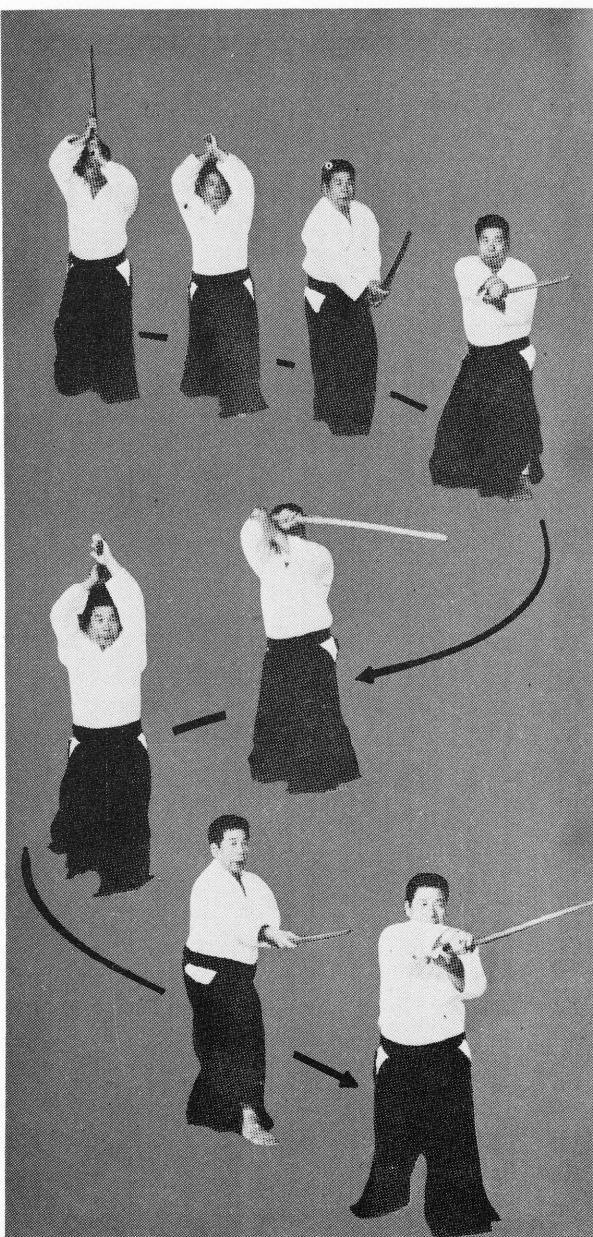
ASIAN ZODIAC

Chas. E. Tuttle have produced a book on the Asian Animal Zodiac, price £3.95. Obtainable from Paul H. Crompton Ltd. or your bookseller. More on the Asian Zodiac in later issues.



U.K.K.F.

Have agreed to recognise the Wolseley Self Defence Club after its application for affiliation. The National Championships of the U.K.K.F. have been firmly set for 13th Sept. 1975 at the Crystal Palace. Ten new 1st Dan members have been graded and eleven new 2nd Dan members in the northern area. Mr. Kono it is reported visited various non-UKKF clubs on a visit to England. The European Wado ryu championships will probably be held in Rome this year. Hamish Adam of Scotland is looking for more cooperation and contact with clubs in England.



A new condensed book on Aikido, ITS HEART AND APPEARANCE, AIKIDO, by Morihiro Saito is scheduled to appear fairly soon. Also volume 4 of Traditional Aikido by the same author is to be available soon. It is noteworthy that Aikido publications have been turning their attention to weapons techniques used in Aikido over the last twelve months and not concentrating almost exclusively on unarmed techniques as in the past they mainly did.

The condensed book will be written we are told in much better English, which should be a relief to martial arts enthusiasts who have had to put up with some very strange texts sometimes.

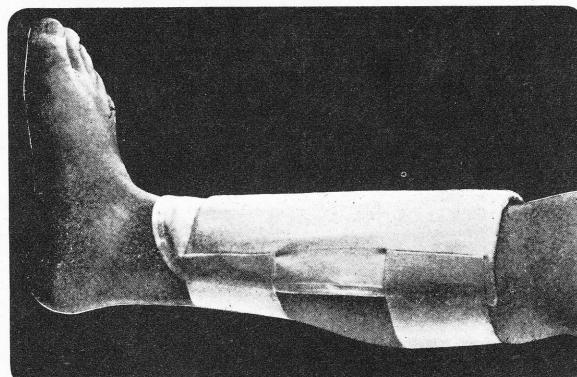
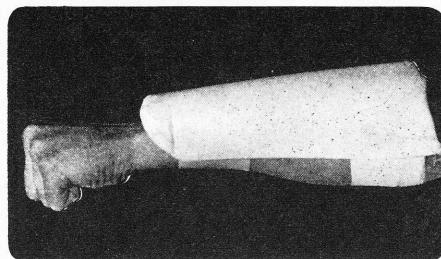
M.J. Clapton's work on the introductory techniques of Tomiki style Aikido is now very near publication.

PROTECTION

Amongst the new methods of protective equipment come the pads illustrated above from a French firm, available on request from KOA magazine. They are well made and thicker than the pads formerly used by judomen which many karate players have had to make do with up till now.

ISLE OF MAN

Karate Championships will be held this year on Saturday December 6th, organised by Frank F. Newton, now 3rd Dan.



KUNG FU PROBLEMS

KOA magazine were recently visited by a deputation of Kung Fu men led by R.H. Johnson in connection with the Kung Fu Council which is in the throes of being set up. With Mr. Johnson were R. LeButt, C.J. Hubbard and J. McFarlane. Though not present the views of the foursome also represented the views of Mr. P. Bradshaw and Mr. R. Weatherall. Though all from separate clubs they each belonged to the Tai Gik Koon Association, Kung Fu Tiger Style.

They stated that each time a Council meeting was held there were different people there as well as the regular attenders. At the last meeting those present were: Mr. Alan Francis, Chairman of the British Karate Control Commission, who is now the acting Chairman of the Kung Fu Council, Mr. Bryn Williams, an official of the British Karate Control Commission whose role in the Kung Fu Council is not yet clear. A Mr. C. Carvallo was said to be co-Chairman with Mr. A. Francis. Also present were Mr. L. Jakab, Mr. D. Connor, J. Ching absent, Mr. D. Gordon, and Mr. V.C.F. Bell. Mr. Gordon expressed disapproval of the presence of Karate men on a Kung Fu Council. Messrs. Francis, Williams and Bell of course are firmly entrenched in the Karate world and have not, as far as KOA know, trained in Kung Fu, but this may be untrue. Mr. Tony McCarthy a television journalist and sports writer, is the present co-ordinator of the Council-to-be.

A FRACAS

Though not wanting to stir up trouble before it arrives, KOA magazine see the mixture of Karate and Kung Fu men on one Council as a potentially explosive one. Tempers have already been running high, says Johnson and some of his companions. "We do not want Karate men involved in a Kung Fu Council," stresses Johnson. "Would the B.K.C.C. let one of us into its organisation?" This view is echoed by Kung Fu teacher Lajos Jakab.

KOA VIEW

It seems a mistake to involve Karate men in a Kung Fu Council. Peaceful co-existence rather than inter-marriage would be a better idea. More information will be published as

and when it becomes available. A last word on the 'fake' teacher problem. The number of 'fake' teachers grows and grows. We make no apologies for once more publishing a warning: don't be taken in by exciting advertisements in your local press. Find out as much as you can about a teacher before you fork out money for a course. Amongst the Kung Fu styles being taught in this country, KOA magazine are in a position to make some enquiries about the authenticity of the following styles:

TAI CHI CHUAN

PA-KUA

PAK MEI (White eyebrow)

TONG LONG (Praying Mantis)

WING CHUN

HSING-I

Every teacher learned from someone. Whom did he learn from. Stories which abound are many but one of heaps is the old chestnut: "I learned it from a man, I've forgotten his name and he's left the country now," or, "I learned it when I was travelling around the world on board a ship", and so forth. It takes a long time to learn a style of Kung Fu well enough to teach it; you can't pick it up in five minutes. If your teacher can tell you the name of a Chinese from whom he learned his Kung Fu we can check this out; not infallibly but we can try. Unfortunately as the abuse of Kung Fu grows this will become more and more difficult however.

MUSHINDO

The MKA are arranging a visit by students to Japan and Okinawa to study under the surveillance of Sensei Oki. Mr. John Wheaton, who wrote for KOA in the late sixties on acupuncture has received his final Doctorate in this Chinese system of healing, and has also been ordained as a Priest of the Liberal Catholic Church. The M.K.A. continues to produce for its members the many newsletters, and advisory sheets which are the hallmark of its organisation.

UECHI RYU

George E. Mattson, as readers of the

"Inside Kung Fu" magazine will know, has finally produced his major work on "Uechi Ryu Karate-do". Any attempt on the part of KOA to pass judgement on the book would be presumptuous. We can only say that the postures of Master Uechi emanate a sense of power and karate knowledge which is truly remarkable. When one compares the photographs of the master with the photos of pupils who appear in the book it is clear that a gulf separates them. His demonstrations of Kata are truly inspiring and the Karate world at large can only feel grateful to Mr. Mattson for giving it this marvellous book. It is available from the U.S.A. but we expect copies at the KOA shop sometime in the Spring. In paper cover with over 500 pages.

COURSES

Peter Kennedy of the Yun-Mu-Kwan Karate Centre, Northampton: 64498 writes in with news of Karate Courses supervised by Mr. John Smith, 3rd Dan, B.K.A. for 1975.

March 22nd/23rd Course

April 24th Evening training

May 17th/18th Grading

June 12th Evening training

July 13th Afternoon training

July 26th/27th Training

August 30th/31st Grading

Sept 27th/28th Grading

Oct 16th Evening Training

Oct 25th/26th Training Course

Nov 29th/30th Grading

Dec 7th Afternoon training

Dec 20th/21st Training

Phone: Northampton 64498 for details.

BARON OMIDI

Is staging a kickfighting and kung fu demo. at the Winter Gardens, Margate on 22nd of March, doors open at 7.30. A growing following is reported for this long standing teacher of eastern combat.

KUNG FU PHILOSOPHY

As KOA editor Paul Crompton sees it is available in pamphlet form from the mail order department, price 20p.

ZEN COMICS

Is the title of an expensive paperback
(continued page 45...)



UKKF 2ND DAN SYLLABUS

(1st Dan was published in issue no. 52)

++*+*+*+*+*+*+*+*+*

1. Kette Junzuki
2. Kette Gyakuzuki
3. Kette Junzuki no Tsukkomi
4. Kette Gyakuzuki no Tsukkomi
5. Nagashizuki
6. Surikomi Mawashigeri Jodan
7. Surikomi Sokuto Jodan
8. Ushirogeri Chudan
9. Nidangeri Jodan

RENRAKU

1. Surikomi Maegeri Chudan
Nagashizuki Jodan
Mawashigeri Jodan
2. Maegeri Chudan
Sokuto Chudan
Ushirogeri Chudan
Gyakuzuki
3. Zenshinshte Jodan
Rnzuki Chudan
Surokomi Maegeri Chudan
Mawashigeri Chudan
Gyakuzuki Chudan

UKE

SANBON GUMITE

Jodan Uke 1 & 4

Chudan Soto Uke - Chudan Uchi Uke
and Chudan Maegeri Uke 2, 4, & 6.

OHYO GUMITE : 2, 5 & 7

KIHON GUMITE: 5 & 7

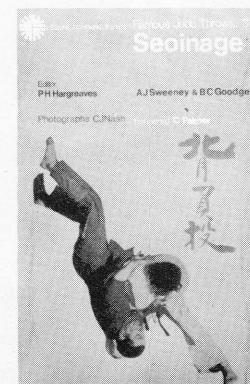
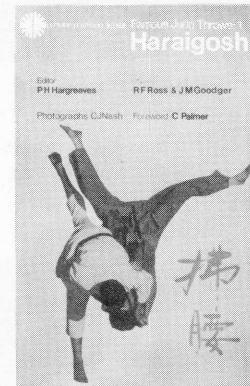
KATA : Bassai and Kushanku

Free-fighting (see also 1st Dan).

This was the basis of the UKKF gradings in November 1974 and any changes will be announced in KOA magazine when they occur.
++*+*+*+*+*+*+*+*+*+*
(When Sensei T. Suzuki's book is ready we will announce it. Not yet...)

JUDO?

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two books on
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KARATE BASICS

MICK GREY & JOHN L. ANDERSON
INTRODUCE SOME BASIC FREE-STYLE
COMBINATION TECHNIQUES.

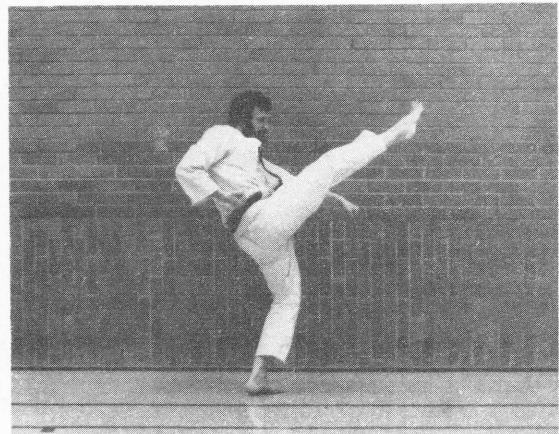
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oo
Mae geri and oi-zuki are two of the most basic of Karate techniques. When used in sequence to make this combination they make perhaps the most basic and popular of free style combinations. The movements used in basic training are first of all shown solo, then with a

partner. For normal basic training the sequence of movements is: kick to the stomach or face, pull back the foot, step forward and punch to the face.

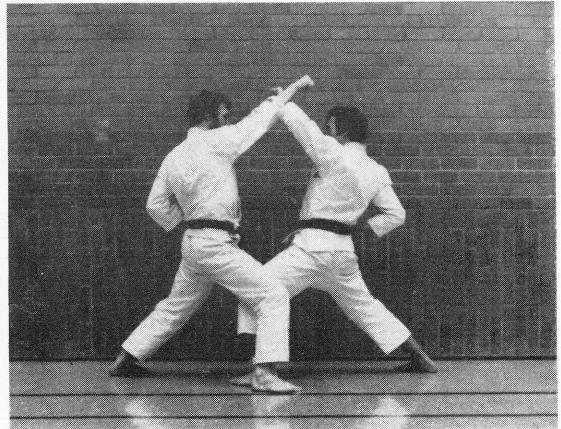
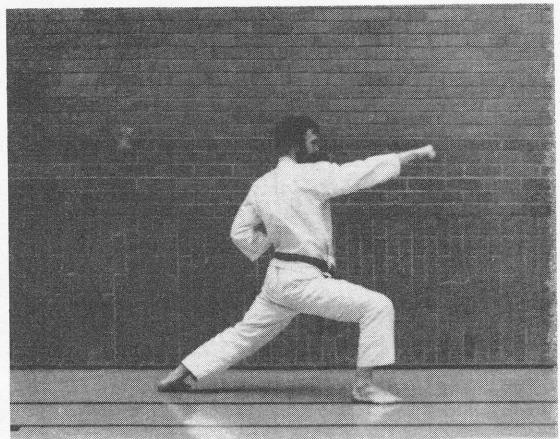
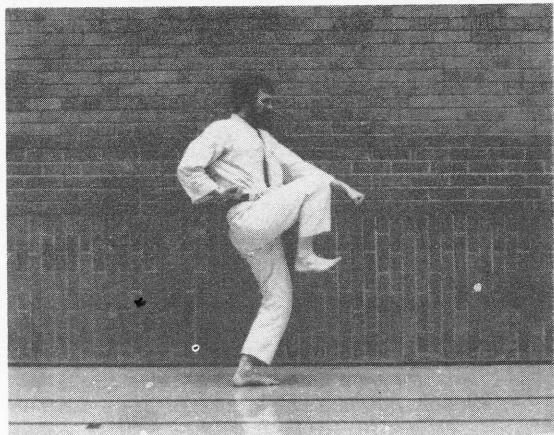
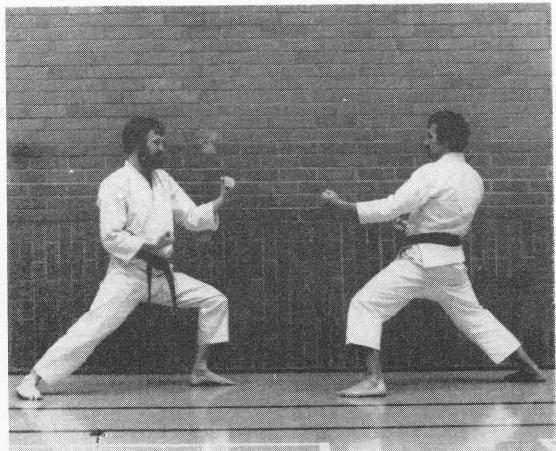
The results that may occur when this combination are tried in free style sparring are shown beneath the solo forms.

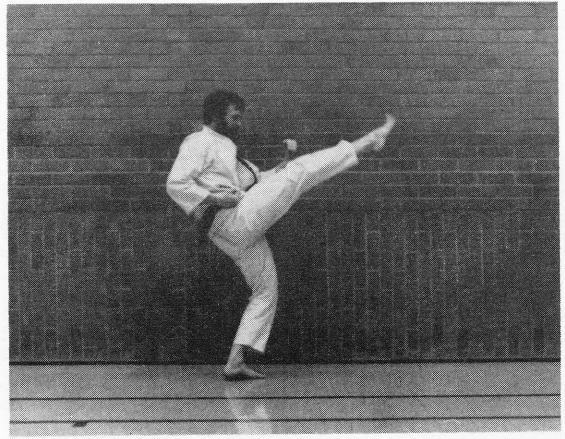
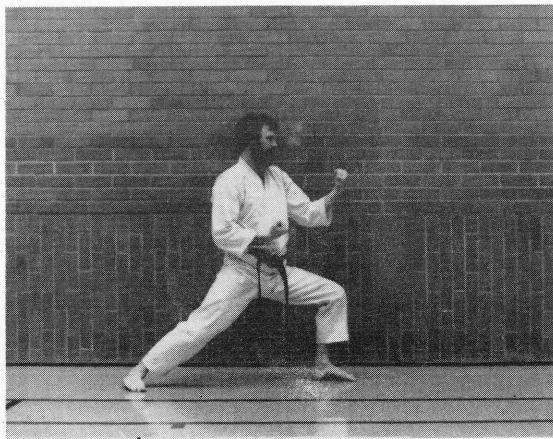
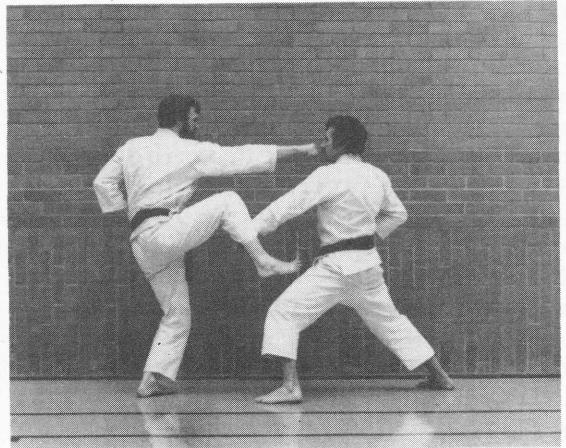
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Most people stand up to a mae geri attack by defending with

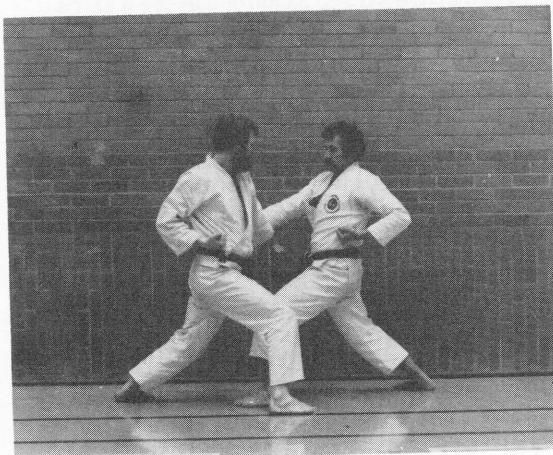


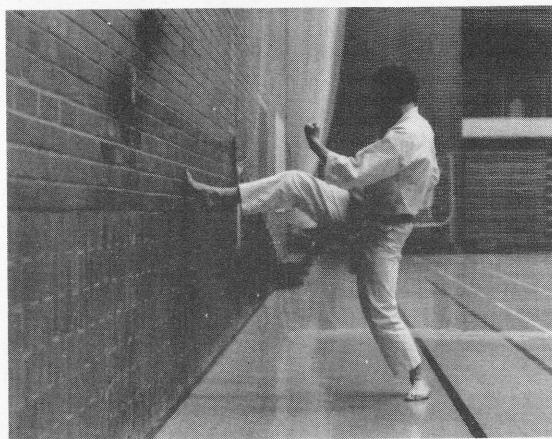
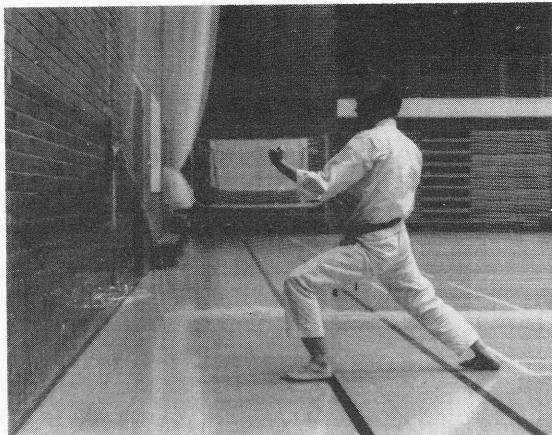
gedan barai, and counter with gyaku zuki before the follow up punch can get through. It is only when your opponent moves back from the mae geri attack that this combination, performed as in usual basic training, will be successful, or at least will not lose. In order for this combination to be used effectively the delay between the mae geri and oi zuki attacks must be reduced. For free-style training therefore the exercises outlined below will prove more effective. Series 2 shows the timing of the more advanced sequence.





By punching earlier - as your foot snaps back rather than as you step forward - you are much more likely to beat your opponent's counter attack and score. Or at least you should punch at the same time as he does and the result would be 'ai-uchi': simultaneous punches with no score either way. Series 3 shows the improved sequence in kihon training, with gyaku-zuki as an alternative ending.





To increase the speed of your mae geri-oi zuki combination there is one more exercise we recommend. Stand in zenkutsu dachi, free style position about three feet away from a wall as in series 4. Kick chudan mae geri against the wall with the ball of your foot. Then, without trying to pull your foot back, but pushing your hips forward and bending your knee instead, punch jodan zuki, to hit the wall with your forefist. It is not necessary to kick or punch the wall hard. The main thing is to get used to this movement of pushing your body further on to the kick and punching, rather than snapping your foot back. Finally step back down to your original position. Start off doing this exercise fairly slowly and lightly several times until you get the feel of the movement. Gradually build up speed and power. Then try it out in free-style sparring and see the results.



THE HISTORY OF CHOPSTICKS

It is not possible to be sure when chopsticks began to be used regularly in Japan. However, since the history book written in the early eighth century entitled "Kojiki" contains a passage telling how the mythological god Susano-no Mikoto saw some chopsticks floating down a river and deduced that the upper reaches of the river were inhabited, it is clear that chopsticks have been in use since very ancient times. The chopsticks of those days seem to have differed from those of today in that they consisted of roughly whittled wooden or bamboo sticks with the ends tied together with a piece of vine or string. This must have made them into the shape of a pair of forceps. Moreover, these appear to have been used, not for carrying pieces of food into the mouth but for dividing food in a large container into individual portions.

The modern kind of chopsticks, consisting of two straight sticks, were brought into Japan from China during the Nara Period (8th century) and the use of this kind of chopsticks gradually spread. It seems likely that the particular Japanese way of serving food, the use of dishes and bowls of various shapes and sizes, and the practice of holding the bowl in the hand when eating, must have developed from the use of chopsticks.

Evolution of Dish Shapes

The most outstanding feature of chopsticks is their aptitude for picking up pieces of food, and this gave rise to various forms of dishes. Chopsticks' unique qualities are obvious when one compares chopsticks with Western eating utensils. The knife is used to cut the food into pieces of the right size, and the fork is used to hold the food down as it is cut, and to lift the pieces into the mouth. Consequently, most food containers are simple and flat and made of china or metal. Other softer materials that are subject to scratches or cuts are rarely used.

Chopsticks, on the other hand, have a variety of functions, such as picking up food with a pincer action, scooping it up, tearing pieces of food into smaller pieces, or piercing them and dipping them in a container. Because of the versatility of chopsticks no restrictions were imposed on the shapes of dishes, allowing them to develop freely. In other words, it made no difference whether the dish was round or square, deep or shallow or uneven, as chopsticks made it possible to pick up pieces from any dish.

The influence of chopsticks was not limited to shapes of dishes. As food had to be cut into pieces easy to pick up, the food chopping block and the sharpness of the knife have become important elements in Japanese cooking.

Types of Chopsticks

Chopsticks are classified roughly into three types according to their function. The first are the cooking chopsticks, consisting of long bamboo sticks. The second type are the distributing chopsticks. Cooked food and sweets are often served in bulk in a large

bowl. The individuals sitting around the table use this type of chopsticks to pick up individual bits to put into their own dishes. They are made mostly of bamboo joints. The third sort are the ordinary eating chopsticks. These are made from various materials, including Japanese cedar, cypress, bamboo, willow, mulberry, bush clover and nandin. Also used are ivory, animal horns and bones, metals and synthetic resin. For dinner, it is formal to use straight Japanese cedar chopsticks known as "Rikubashi," but these days people generally use plain wooden chopsticks called "Wari-bashi" that come in individual paper wrappings. These consist of a single piece of cedar split down the middle almost to the base so that the two parts can easily be separated just before eating. These are used once only; they are thrown away after use. Japanese-style restaurants almost invariably provide these split chopsticks. They are clean and hygienic, but voices have begun to be heard against their use, as throwing the sticks away after use is considered extravagant at a time of shortage of resources.



Japanese Dishes of Varying Shapes.

Chopstick Etiquette

In the home, lacquered chopsticks are generally used, and usually each member of the family has his own pair. On the other hand, it is considered bad form to give lacquered chopsticks to a guest to use.

Chopsticks are likely to decline in usefulness among the Japanese in future. Western style dishes have invaded Japanese dinner tables, and people are beginning to use implements other than chopsticks, such as knives, forks and spoons. In serving lunches in schools, forks and spoons are used in place of chopsticks. At home, too, parents do not pay as much attention to their children's ability to use chopsticks as they used to. Such trends must be the cause of the increasing numbers of poor chopstick-manipulators among the Japanese.

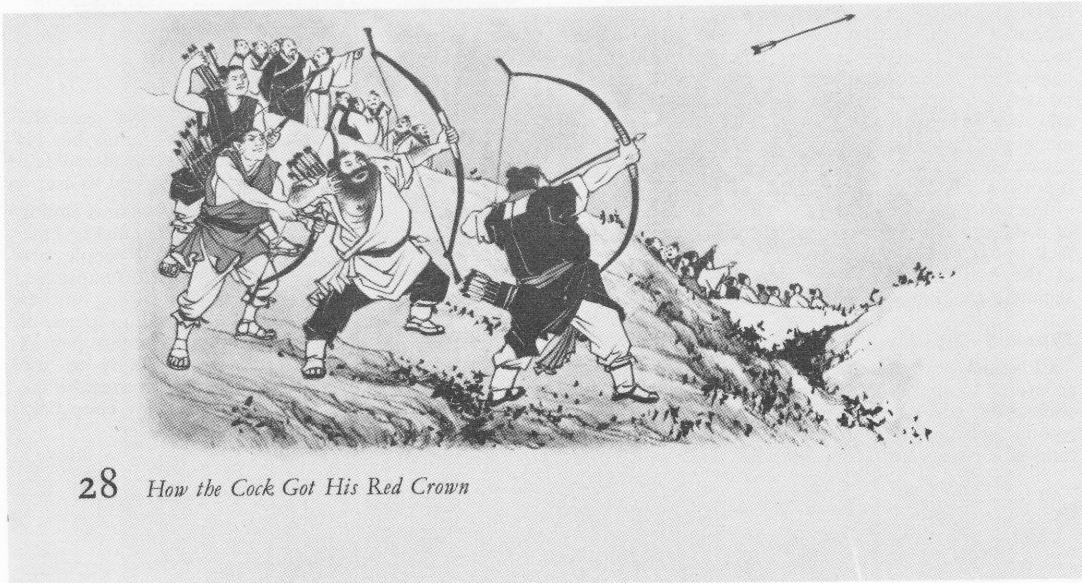
[By courtesy of Radio Japan News]

ORIENTAL ARTS

We have an opportunity here to refer to the book, "Asian Animal Zodiac" (see "Minute News" this issue). The Tiger, featuring so prominently in the children's storybook mentioned on previous pages, plays a big role in Chinese folk lore, martial arts and custom. Ruth Q. Sun, author of the Zodiac book points out that the Tiger, together with the Dragon, holds the most "honourable and ancient place in Oriental lore." The Tiger is said to have dominion over the earth and the Dragon dominion over the sky. In the "I-Ching" he is placed in charge of the Autumn season, when he is at his most

fierce, his mating period. His ferocity is a match for the ferocity of the autumnal weather in northern China. The Tiger also represents the Yin force of material life, roaring at the Yang, Dragon force, of spiritual life. According to the I'Ching:

"The breath of the tiger creates the wind and the breath of the dragon creates the clouds; together they create the rain, which fructifies the earth and brings forth food for mankind." An interesting remark is made about the "unrealistic" pictures of Tigers seen in many Chinese and Japanese works. A Japanese artist when charged with painting "an unrealistic" Tiger, replied: "Yes but it is morally perfect."



28 *How the Cock Got His Red Crown*



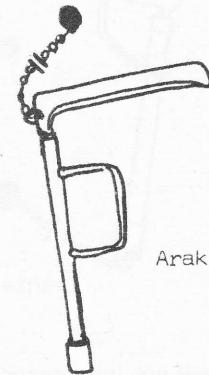
THE ART OF STORYTELLING is well-known as an Oriental contribution to the leisure and instruction of mankind. China and Tibet have both given a great deal in this direction. Lotta Carswell Hume, in her book "Favourite Children's Stories from China & Tibet", published by Tuttle, has assembled in one volume nineteen tales to delight the young and charm readers of all ages. Drawings in black and white, interspersed with full colour plates by Lo Koon-chiu complete a first class piece of work.

Among the nineteen stories is "The King of the Mountain" from North China. It tells how Lao Tzu, the great Chinese

Sage dealt with a troublesome tiger who was ravaging the countryside. Lao Tzu's guidance resolves this problem in an unexpected way.

Tigers feature in several other stories, as do wolves, jackals, rabbits, cows and many oriental men, women and magicians. Supernatural events are the order of the day, with men being transformed into animals, and back again, in the twinkling of an eye. For tiny martial artists there is the cautionary tale of "The Cricket Fight", where a young cricket is trained to enter combative contests but ends up wondering if he would have been better off staying in the fields at home.

JIU-JITSU



Araki Ryu

A SYNOPTIC HISTORY OF JIU JITSU by Seamus Shortt. (Brother Seamus O.F.M.Cap.) (Part 3 - but the 4th instalment of Jiu Jitsu in KOA since the series began in 1974)

(Part 3 - Set the 1st installment of jid jitsu in KOA since the series began in 1974).

ARAKI RYU & KUSARIGAMA

'Jiu-no-jutsu' or science of pliability is perhaps a more apt term than Jiu-Jitsu (Gentle Science), to describe what 'Jiu' means. The term Jiu-Jitsu tends to imply a singular approach to grappling. In the same way the western mind approaches and categorises Karate-do, Aikido or Judo. 'Jiu' in the sense of gentleness or pliability is in the Japanese sense a state of mind, with regard to the martial arts. This is why "Jiu-no-Michi" (Way of Gentle-ness) is a more expressive and illustrative term to the Japanese mind than the "Jiu-Do" (Gentle-Way) usage.

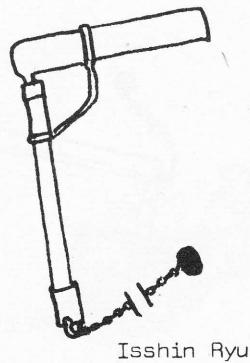
The sciences of 'Jiu' are called by different names in different 'Ryugi' (Schools) of the art. The founder of Daito Ryu, Shinra Saburo Yoshimitsu, (KOA no. 49) chose the term 'Ai-Ki' (Harmony of Spirit) to best describe his concept of the 'Jiu'. Chumutaku Hisamori Diasuke, the founder of Taekeouchi Ryu (KOA no. 51), chose the word 'Kogusoku' (Grappling) to describe what 'Jiu' meant to him. His son, Kaganosuke Takeuchi took from the Emperor Gomizuno the term 'Tori-Te' (Tricks of Restraint) to describe 'Jiu' for him. Works on Jiu-Jitsu stressed the 'Jiu' as the centre of the art and left the 'Jitsu' as the mere functionary of its precedent. Such is the case of 'Jiu-no-Shinshin-Ryu', an ancient work by Jushin Sekiguchi on the 'Yoshin' line of Jiu-Jitsu

Ryugi, one of the most extensive; or the chronicle of 'Jiu-Jitsu Ryugi the "Jiu-Do-Higaka-Sho" which traces the origins of many of the ancient schools.

A list of originators of Bujutsu Ryugi give the responsibility for starting the Araki Ryu to Mataemon Miyamoto, a descendant of the Miyamoto royal line who aided the Fujiwara clan during the Heiji and Gempei wars. Mataemon studied the Yagyu Shinkage Bujutsu Ryu founded by Ushu Tatewaki, which was developed in turn from the Shinkage Bujutsu Ryu of Kamizumi Ise no Kami Fujiwara no Hidetsuna (1508-78 A.D.). The Yagyu Shinkage Ryu is a school famous for its Iai-jutsu (fast draw sword) techniques.

Mataemon later became the 11th Shihan of the Muso Jikiden Bujustu Ryu. It was in the Bujutsu Muso Ryu that Mataemon learned the basics of Jiu-Jitsu. The 7th Shihan of the Ryu, Izasa Chorisai Ienao developed Yawara-gi (meekness) techniques. Yawara-gi is yet another definition of 'Jiu'. These Yawara-gi techniques, numbering some hundred, were usually done in conjunction with the other jitsu art of Kenjitsu.

In 1597 the warlord Toyotomi Hideyoshi invaded Chosun (Korea) for the second time in ten years, and Mataemon went with him. In combat Mataemon gained great prestige and when Hideyoshi returned to Japan in 1598 he proclaimed Mataemon as the greatest 'Jiushi' (practitioner of Jiu-Jitsu) of the age.



Isshin Ryu



Umzudoken Ryu

The latter was not impressed and turned down court offers of high rank to retire, like Prince Chumutaku Hisamori Diasuke, disillusioned by war and politics, to a Shinto shrine to study his Jiu-Jitsu. He took the name of Araki Muninsai, just as the Prince had changed his name to Toichiro Takeuchi. He lived first at the shrine of Izu Gongen, then the shrine of Hakone Gongen, and finally complete his pilgrimage to the shrine of Mashima Daimyo Jin.

Following this he founded the Araki Ryu at the city of Nagoya. Araki's stepfather, Musashi Miyamoto, was a friend and ally of Toichiro Takeuchi 3rd, grandson of the founder of the Takeuchi Ryu, and the third master. With Musashi, the third Takeuchi had destroyed the Ronin band who had devasted by the Asashi River his grandfather's castle in 1548. So it is not surprising that Araki should have first modelled his 'ryu' on that of Takeuchi. He certainly adopted the Takeuchi concepts of Kogusoku and Tori-Te.

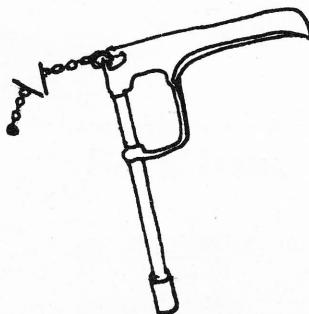
Araki Muninsai left Nagoya and went to live in the mountain district to the North-West of Edo (present site of Tokyo). Here he set up a dojo and taught his art. Shortly before this in 1587 Hideyoshi had confiscated all weapons held by Samurai-Ji (Farmer Warriors) leaving them, their families, stock and crops defenceless and at the mercy of wandering bands of Ronin. To counter-balance this loss of orthodox weapons the Samurai-Ji developed weapons arts from their farming implements in much the same way that the natives of Okinawa converted the nunchaku(rice flail), nunte (spikes) and Sai, Tonfa(rice mallet) into functioning arms. The weapons arts developed by the Samurai-

Ji were the Maskari-jitsu (axe), Kumate-jitsu (rake), Han-Bo-Te (rod, staff or baton), Kama-jitsu (sickle), Manrikigusari-Te (techniques of the weighted chain), Chigiri-ki-jitsu (flail). Kusarigama-Te (techniques of the chain and sickle) were in part adopted by Araki into his school, which he now called Moro-Budo Araki Ryu-Kempi.

Moro-Budo refers to the weapon capacity of the school, but Kempo was added to the Ryu by Araki to signify that he had added new methods of striking and kicking to his Densho-no-Ryugi. Kempo is the Japanese transliteration of the Kanji/Mandarin Calligraphy which in China is read generally as Ch'uan Fa, meaning 'art of the Fist', developed in the Han era.

Ch'uan-Fa was dubbed by the Japanese as 'Kenyu' or 'Gigeki' meaning 'Art of Attack.' It was developed in China from Chiao Ti Shu, known to the Japanese as Kakute-jitsu, this being the Chinese form of Jiu-Jitsu, of which there are two basic forms: Po Ting and K'uai Chiao.

Kakute-jitsu or Chinese Jiu-Jitsu was first brought to Japan in 1660 and taught by a Chinese Ch'aan (Zen) monk, Chen Tsu U. He taught it to three Ronin, residing in the dormitory of the 'unconverted' at the Kokuseiji Zen monastery at Azabu, near Edo. There were and are still no Kyu or Yudansha grades in Araki Ryu. There have always existed just three sections of experience. These are: Shoden : a beginner or novitiate grade who after ten or more years reaches 'Chuden'. At this point he is recognised as a 'montei' or disciple of the 'ryu'. The final grade is 'Okuden', the master grade of achievement, reached only after 40 to 50 years in the



tradition of the 'ryu.'

The present Shihan of the Ryu is octogenarian Genkichi Kikuchi, the 16th in a line of masters stretching back to Araki Muninsai himself. The hierarchy of the Araki Ryu consists of the Shihan Genkichi Kikuchi and two sensei: his elder brother, Takeda Kikuchi and septuagenarian Isematsu Suzuki. Besides the Tori-Te (Tori-Do) which are set down in the Densho-no-Ryugi or scrolls of the school, Genkichi still teaches the Kusarigama and the Chigiriki. Araki Muninsai introduced the original Kusarigama into the Araki Ryu in 1635 after killing Kamashi, (wielder of the Kama or Kusarigama) of the Umizudoken Ryu. His name was Hamato Toranosuke. This deed was performed at a "Bujutsu Chikara Kurabe" before Shogun Iyemitsu Tokugawa. Earlier Hamato had ambushed and killed Araki's closest friend, Inuji Stejiro.

The first school recorded using the Kusarigama was in fact the Isshin-Ryu founded by a warlike monk called Jion, of the Kamakura Bujutsu Monastery. The essence of the Kusarigama and the Chigikiri is 'Maki' or the technique of ensnaring one's opponent's

weapon. The Kamashi must be well versed in Ma-Ai or judging of body distances in combat. The Kusarigama of the Isshin Ryu is however different from that of the Araki Ryu as it has its guard attached to the blade and handle. This is also true of the Kusarigama of the Ryo-i Shinto Ryu. The Kusarigama of the Umizudoken Ryu employs no hand guard at all. The Kusari (chain) used is usually 5 to 15 feet long and is used to trip and ensnare. The Manriki (weight) is used for wrapping, balance and striking. The blade is used for knife-like purposes and blocking. The metal-sheathed handle butt is used in the same way as the 'Yoroi-doshi' (armour piercing dagger) in the Yoroi Kumiichi style of Jiu-Jitsu, to break in the armour and for 'ate-uchi' (atemi te strikes) to the body itself. The present leading exponent of Kusarigama in Japan is Shimizi Takaji, Shihan of Isshin Ryu. The finest and largest collection of Kusarigama is in the possession of Mr. Terence Wingrove, of W.U.K.O. and the I.J.J.F. resident in Osaka, and a leading authority on Japanese antiquities, particularly weapons.

(The next article to be published by Mr. Shortt will be on The Chinese Connection and Kakutejitsu).

TRAINING EQUIPMENT
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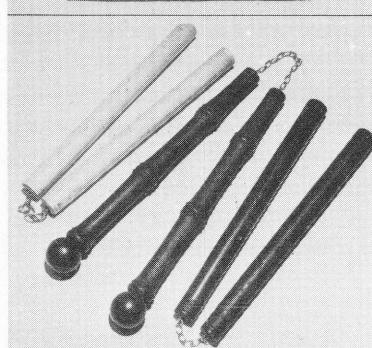
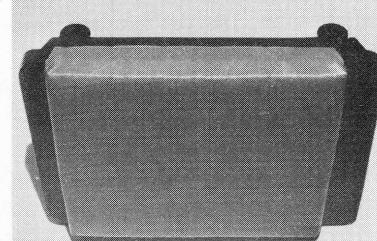
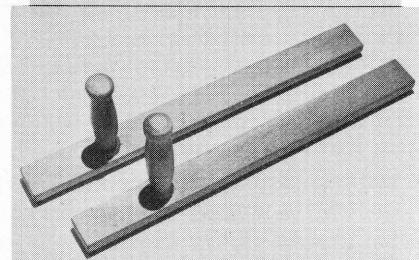
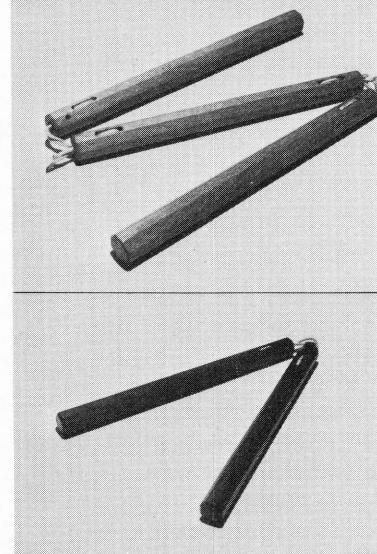
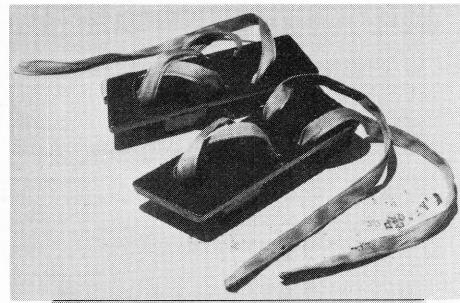
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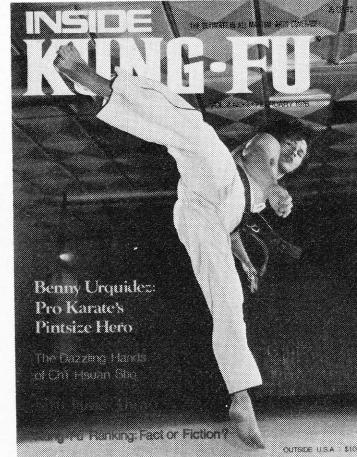




INSIDE KUNG-FU

MAGAZINE

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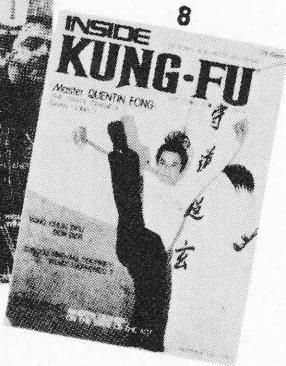
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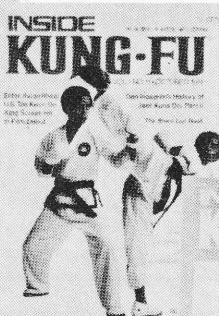
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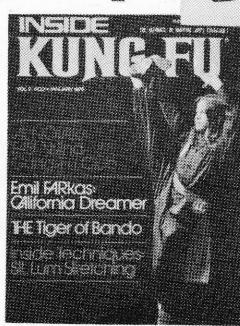


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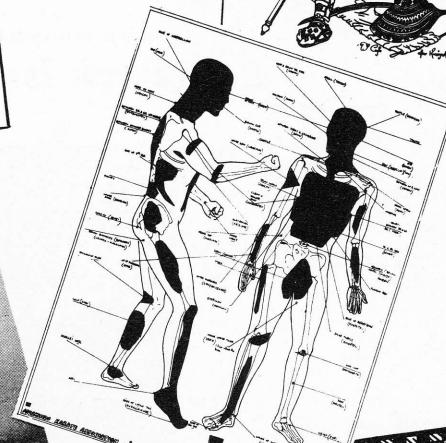


11

12



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Karate

Wall

Chart



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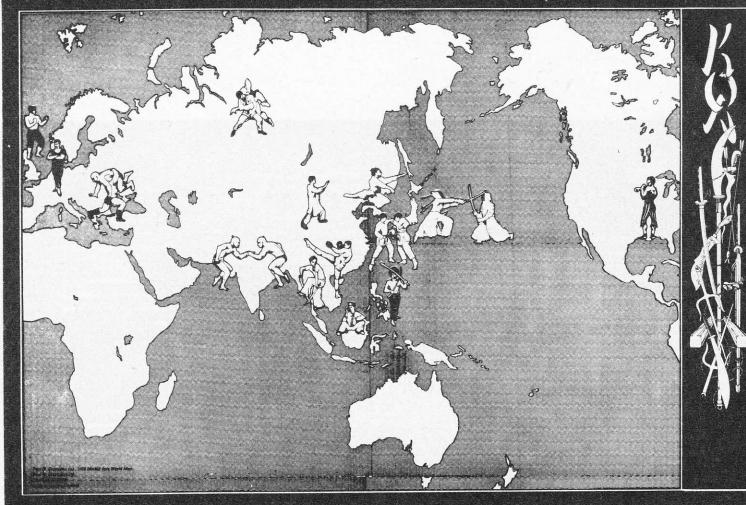
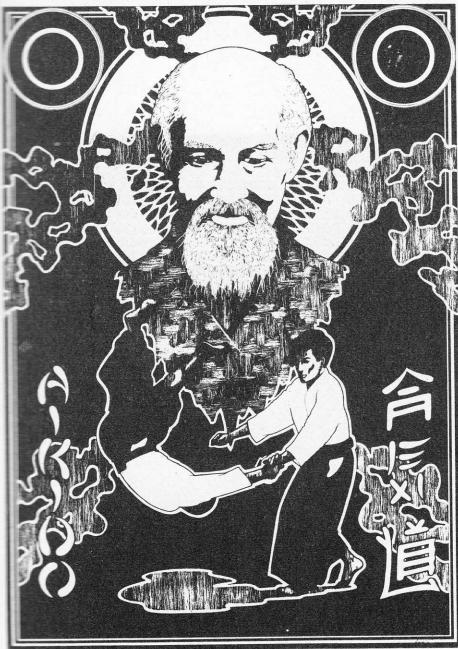
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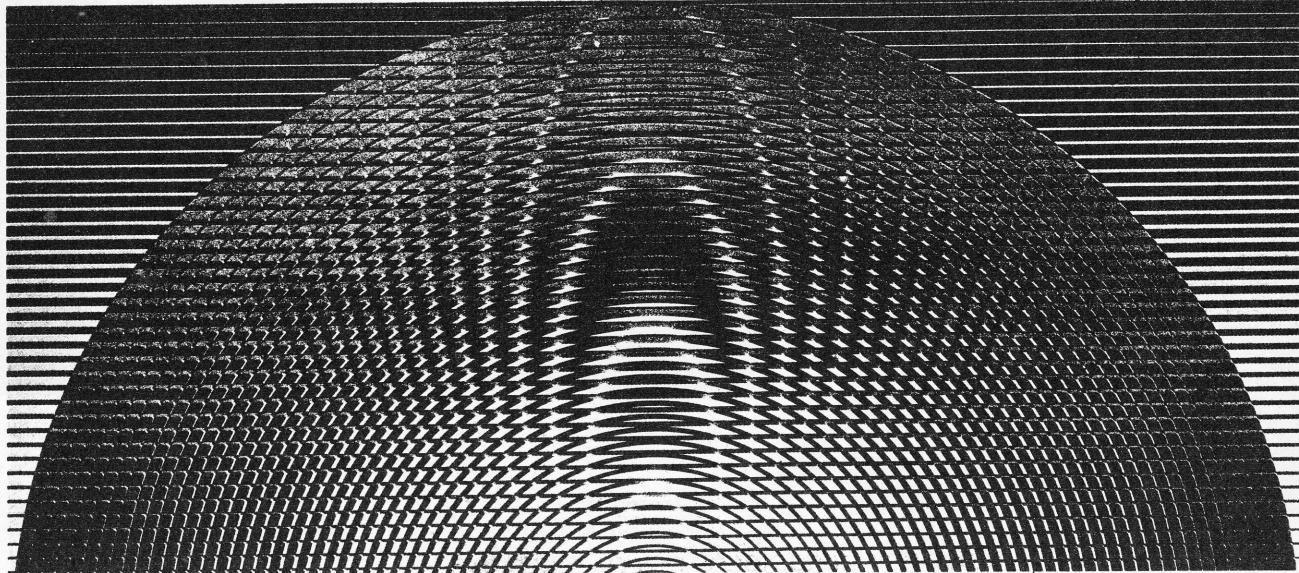
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AIKIDO



KORYU NO KATA

DAI SAN

Bokken Tori: Oshi Nage
Pushing Throw. No. 4.

Tori is in a left posture and Uke makes the attack to the right side of Tori's head (migi-men) just above the right ear.

As the attack is mounted Tori steps to his left front corner; the step is not as deep as that made in Shiho-Nage (the second application in this section) but to a position that will bring Tori to a place at a 90 degree angle to Uke (to say that Tori moves his feet from six o'clock to nine o'clock might be clearer). Tori is still in a left posture and checks Uke's right wrist with the left handblade. Tori now brings up the right hand and passing it beneath Uke's right arm grips the tsuka (handle). As the grip is made Tori releases the check being made with the left

Tori: M.J. Clapton Uke: T. Holland

(Previous moves see back issues of KOA)

hand and grips Uke's right forearm just above the wrist. Tori now takes the left leg back, moving into a right posture, and breaks Uke's balance to his right neutral. As Uke tries to regain that balance by taking his left foot across to his right, Tori steps strongly forward with the left leg and drives the right hand up to the elbow and towards Uke's head. Uke makes a rolling breakfall on the left and as he starts to roll Tori draws the right hand, gripping the bokken, back past his right hip.

Tori resumes his left posture until Uke rises then resumes a neutral posture, hands the bokken back to Uke and retreats into a left posture.

Gyaku Irimi Nage Reverse Entering Attack No. 5

Uke's attack is made to the top of Tori's head. (See first pic. of technique no. 4). As the attack begins Tori steps to his left front corner, as for Shiho-Nage. The left hand blade checks against the wrist. Tori now moves two moves at once. The right hand is brought over Uke's right wrist and grips the tsuka, as for Shiho-Nage, and at the same time the right leg is brought forward. As the right leg comes to rest Tori turns his right hand as though opening the throttle of a motor cycle, bearing down strongly with that right hand. The left hand is now brought into play - the fingers extended the left hand is passed over Uke's right forearm and under the left arm just above the elbow. Tori now turns strongly to his left and using the hip turn and the left arm driving up to Uke's left armpit causes Uke to lose balance, application of two tsugi-ashi movements and Uke falls to his rear.

Tori retains a strong hold on the bokken and remaining in a left posture raises the bokken above his head, resting the 'mune' between the thumb and forefinger joints of the left hand threatens to stab Uke. Uke makes as though to rise quickly, sees the threat and relaxes, tapping the mat in submission. Tori lowers the bokken, resumes a neutral posture and Uke rises. Tori hands back the bokken and both parties resume the positions as at the start of the section. On assuming these positions Uke moves into the right posture once again threatening attack and Tori responds by moving into a right posture. These positions are held for a couple of seconds then both parties resume neutral postures.

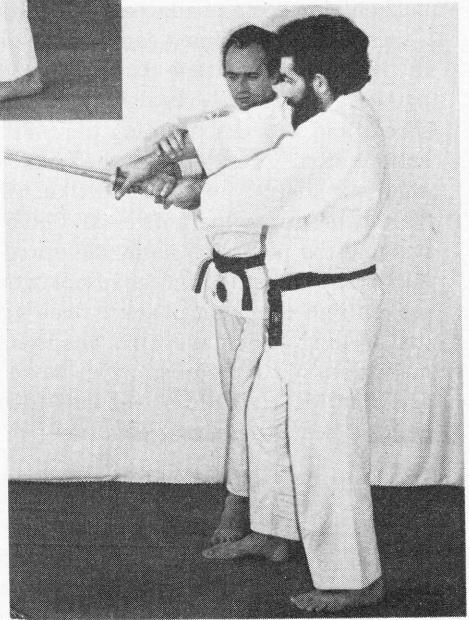
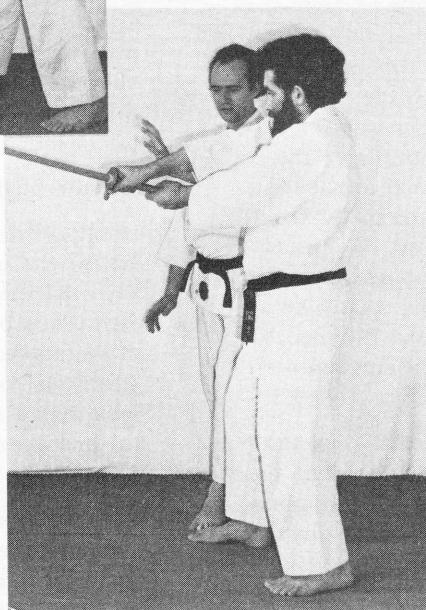
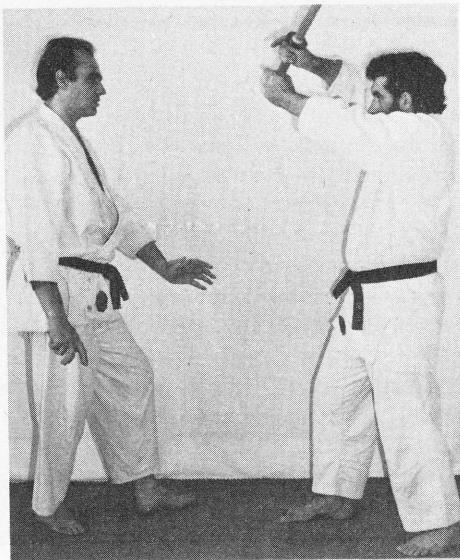
Uke returns the bokken to its imaginary saya (scabbard).

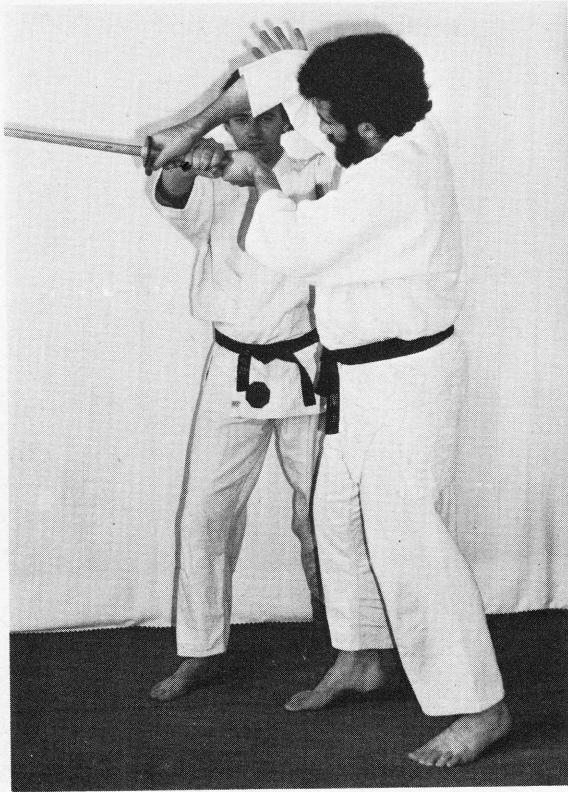
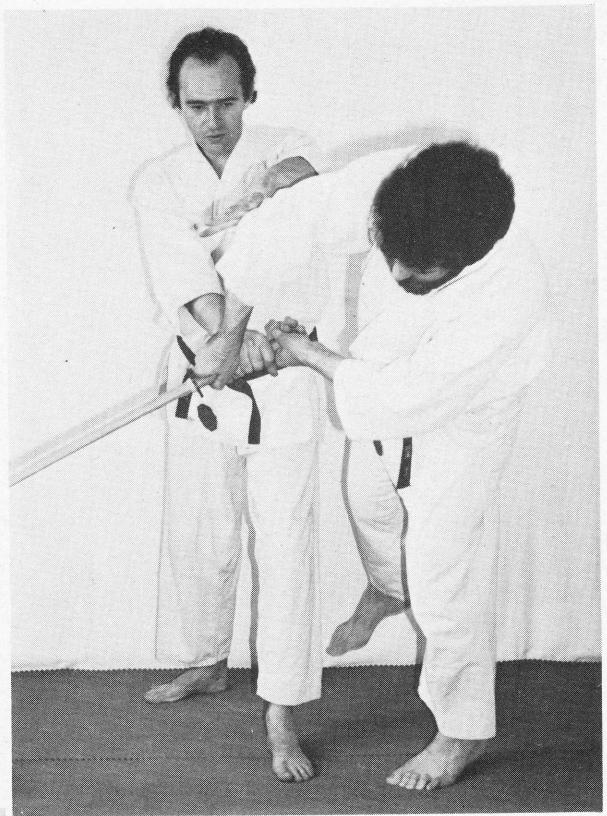
The bokken 'returned' Uke turns to his left and moves slowly away to where the tanto and jo are lying. On reaching this position he kneels, places the bokken in its position above the tanto and below the jo with the 'cutting' edge uppermost and the tsuka to his right. Uke now picks up the jo and on rising to his feet holds it to his right side with the right hand. Slowly he makes his way back to face Tori. On reaching his position he steps into a left posture, gripping the jo with the left hand at about the middle of the stick and with the left near the bottom, so that about four inches show below the grip. Tori responds to the threat by stepping into a right posture, with, of course, the right hand extended.

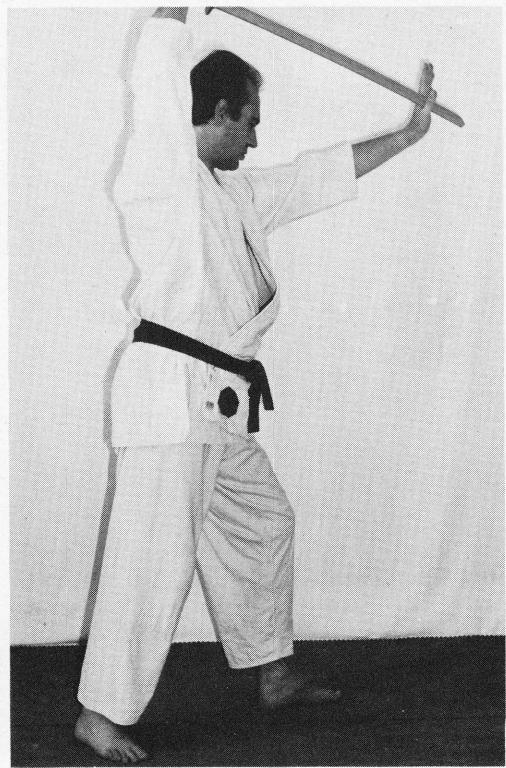
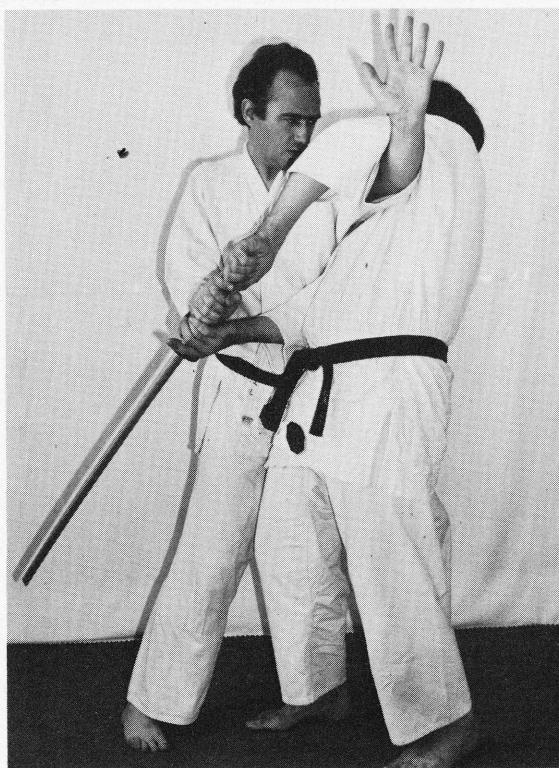
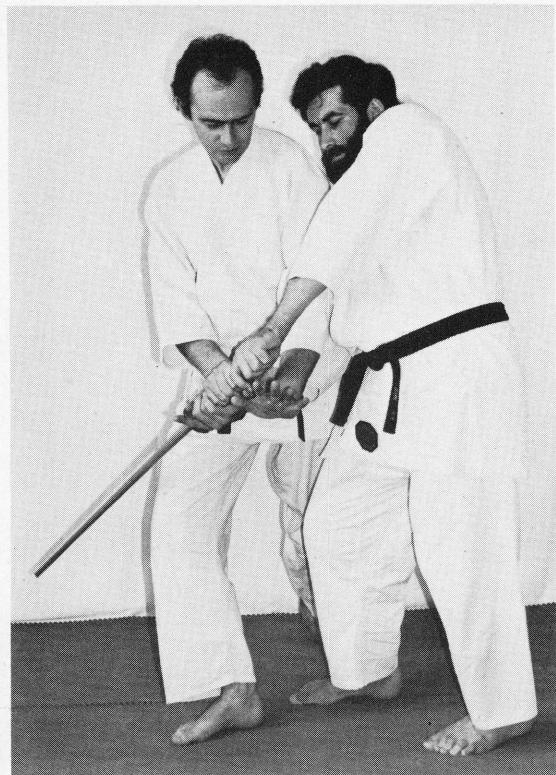
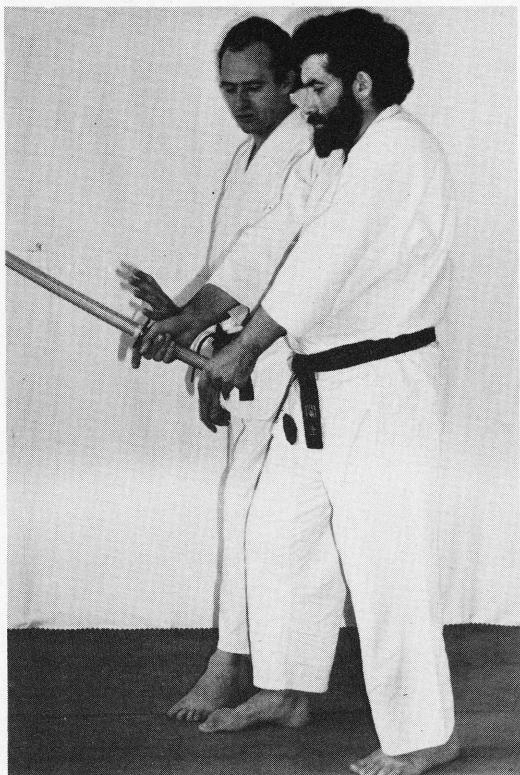
We now begin the fifth section - Jo Tori.

In this section, Jo Tori and in the next, Jo Waza, the Jo is often referred to as Bo. Perhaps there are many who are not aware of the difference between them. The Jo is the shorter of the staves: in this case 4 feet $2\frac{1}{2}$ inches long. The Bo is usually about 5 feet long. Any stave less than 4 feet 6 is usually referred to as a Jo, and over that as a Bo. In this style only a 4 foot $2\frac{1}{2}$ Jo is used.

In Jo Tori one school of thought says that Uke should make his attacks in a spear fashion. The other school, opponents, say that if Uke makes all attacks in the same area-intention why bother to have five different applications. These attacks though in spear fashion should be directed to five different areas: eyes, throat, chest, stomach and shoulder. The opponents of this system argue about Tori's defensive postures. What happens if Tori assumes one posture for an eye attack and the attack comes for the shoulder? Insofar as the applications are Kata and not to be taken as self defence moves maybe argument is not necessary. One could say, why not have Tori remain in a neutral posture until the attacks are mounted? This is the way used in Randori-no-Kata. In this section now, Tori will assume a posture and the five areas of attack are used. (Continued).









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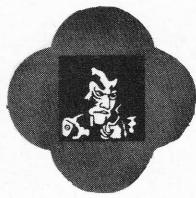
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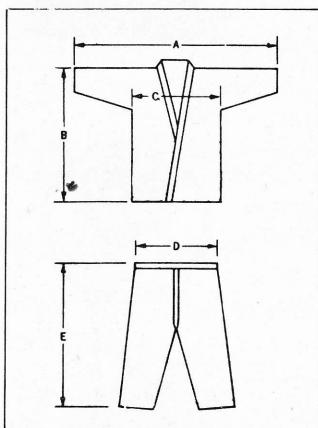


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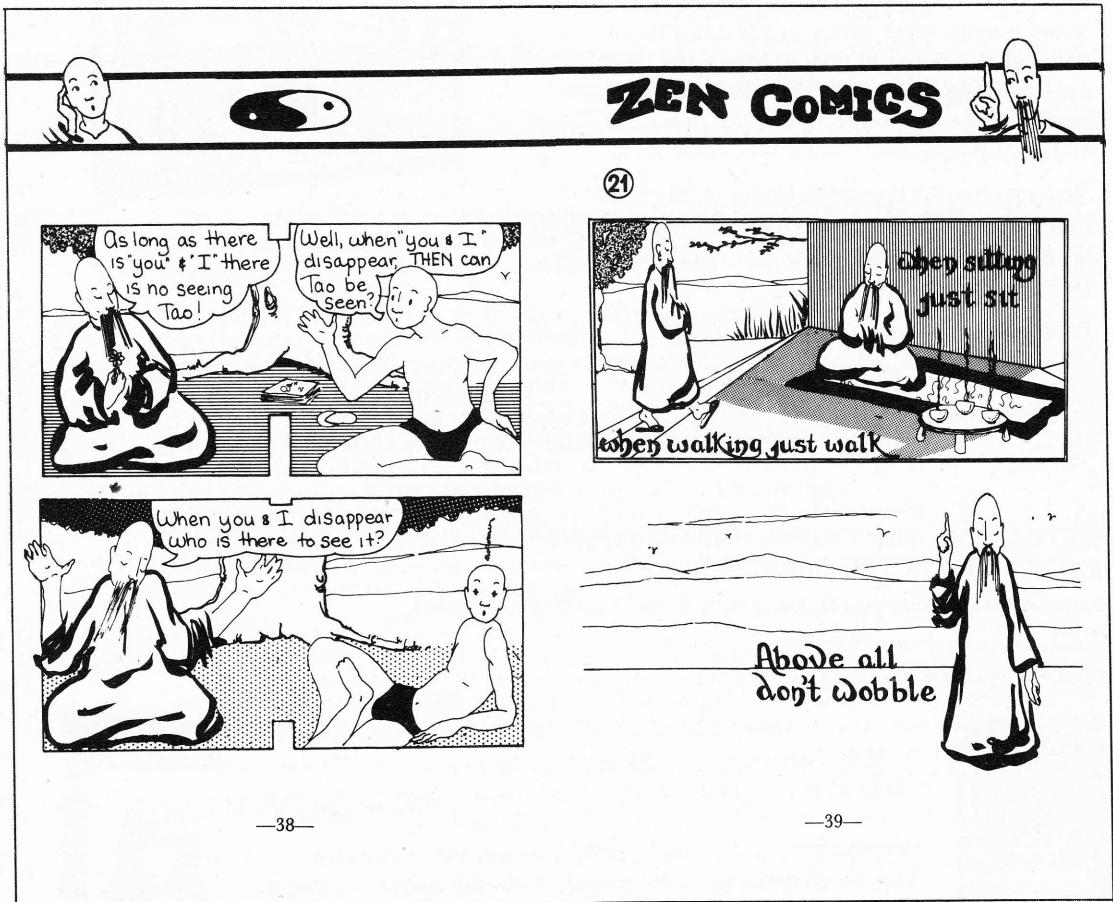
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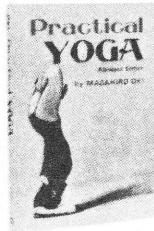
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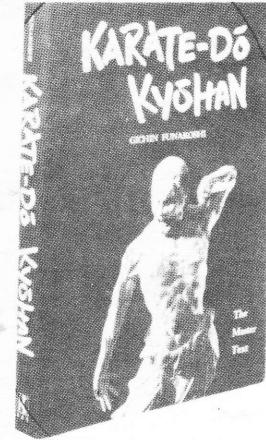
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